

even when it is not to be found. . . . I have a different idea of morality. It is not served "by rhetorical declamation but by an accurate knowledge of facts. And therein lies that Naturalism which provokes so much laughter, and at which so much rnod is foolishly thrown."

The actress who played the *rôle* of Nana was Leontine

Massin. Fair, with a coaxing glance, a sensual mouth and nose, and a superb figure, she quite looked the part, in spite of her forty years; and, truth to tell, she had in some measure lived it. She had also long been known to the stage in minor *rôles*; and now, yielding to her natural

instincts, she sprang to the front, impersonating Nana with a power and a truth which stirred one deeply.

All Paris flocked to see her. But she was not content with acting.

She became Nana in reality, and her chosen victim was the manager of the Ambigu, Henri Chabrillat, a bright, talented, gallant man, who had shown his bravery in the Franco-German War, and his literary skill in half a dozen novels.

Unhappily he was carried away by a mad infatuation for the temptress; as fast as money poured into his coffers

he squandered it upon her; embarrassment followed, and when the end came he put a pistol to his head. Never, perhaps, has the truth of a play, and the disregard of the

passions for the most obvious lessons, been exemplified more terribly. Amid the uproar which ensued La Massin vanished, Paris for a week remained lost in amazement, and then, as always happens, the tragedy was forgotten.

In that same year, 1881, Zola republished in book form most of the biographical and literary papers which he had written of recent years. "Le Eoman Experimental" had led the way in 1880, and now there came four more